

For Release: July 15, 1996

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MAJOR CONTEMPORARY ARTISTS IN ONE-TIME-ONLY EXHIBITION

(CLEVELAND, OH) — For the first time, the Cleveland Center for Contemporary Art, the Cleveland Museum of Art, and SPACES—Cleveland's primary venues for the presentation of new art—are collaborating on an exhibition. **Urban Evidence: Contemporary Artists Reveal Cleveland** is being shown simultaneously at all three sites from August 25 through October 27, 1996. For **Urban Evidence**, seventeen renowned artists have been commissioned to explore their reactions to Cleveland's culture, economics, politics, and geography through site-specific or theme-specific installations. Their viewpoints range from celebratory to critical; their focuses, from embodying a neighborhood to examining the city's medical industry; and their media, from bronze and steel to clothesline and weeds.

Admission to **Urban Evidence** is free at all three sites.

The collaboration between the Center for Contemporary Art (CCCA), the Museum of Art (CMA), and SPACES began with brainstorming in late 1994 among Susan Channing and Julie Fehrenbach of SPACES, Tom Hinson at CMA, and Gary Sangster, then director at CCCA (now director of The Contemporary, Baltimore, Maryland). The CCCA board and Sangster originated the idea for this specific partnership. The curators' impulses were to bring together a major international museum, a national center for contemporary art, and an alternative artist-run exhibition space; to join local artists with those outside the region and the U.S.; to ask each artist to make a connection with an aspect of the City of Cleveland; and to invite the public to experience the unique potential of contemporary art to document and interpret the city as Cleveland celebrates its 1996 Bicentennial.

Channing, Fehrenbach, Hinson, and Sangster selected and invited the artists to develop work for **Urban Evidence**, determined the appropriate sites for each artist, and began work on the accompanying publication. As the co-curators say in wall text for the entrance at each site: "What is significant about this 200-year-old metropolis at the junction of a crooked river and a great lake in the American Midwest? The reactions of these artists—some of whom

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have spent decades here, others of whom have visited only briefly—indicate that there is plenty. Asked to create new work about an aspect of Cleveland that intrigued them, the artists responded with equal fascination to the physicality of the city—its water, bridges, stone, and salt—as to stories about the people who have lived and worked here.”

Although none of the artists was born in Cleveland, six now reside here and five others make their homes elsewhere in northern Ohio. The remaining six live and work in the New York City area and abroad. Artists hosted by CCCA are Mark Howard (Cleveland), Ilya Kabakov (Moscow, Paris, New York), Joseph Kosuth (New York, Ghent), Holly Morrison (Cleveland), Lorna Simpson (New York), Lilian Tyrrell (Ravenna), and Laila Voss (Cleveland). At CMA are Judith Barry (New York), Christina DePaul (Akron), Kevin Everson (Cleveland), Joseph Kosuth, Michael Loderstedt (Cleveland), Tatsuo Miyajima (Tokyo), Paul O’Keeffe (Kent), and Laila Voss. SPACES will present works by Johnny Coleman (Oberlin), Don Harvey (Cleveland), Joseph Kosuth, Andres Serrano (New York), Brinsley Tyrrell (Ravenna), and Laila Voss. (Concise biographies are included in this packet.)

Throughout the history of art, one finds evidence of the artist’s urban environment stirring the creative process. In the realm of oil painting, Canaletto’s views of Venice and the Impressionists’ depictions of parks and train stations emerge among artists’ attempts to convey the physical and psychological aspects of their city life. Given the subject of Cleveland, the **Urban Evidence** artists were at liberty to choose any medium or strategy: some used such traditional media as stone carving or photography to create series of works meant to be exhibited together; others created works of installation art, which is often characterized as “total” art because it borrows from a spectrum of disciplines, such as architecture, painting, sculpture, theater, and performance. Inherent in most traditional visual art is a lasting quality; installation art, on the other hand, is usually deliberately brand new and short-lived, lasting only for the duration of an exhibition. Most visual arts are meant to be experienced through the sense of sight, whereas in appreciating installation art a “viewer” is often a participant, passing through an environment that may well include sound and/or moving images in addition to two- and three-dimensional objects.

As the curators began to talk with the artists about their projects for **Urban Evidence**, two proposals, those from Joseph Kosuth and Laila Voss, lent themselves to a sort of three-part division, and give a sense of visual and conceptual continuity to the very different exhibition galleries of CCCA, CMA, and SPACES. Joseph Kosuth’s three site-specific installations address the experience of art within the city of Cleveland. For CMA, Kosuth’s *A Monument of Monuments* consists of about two hundred stone plaques enumerating the public monuments erected in Cleveland in the past century; at CCCA, a wall installation records all the faculty of the Cleveland Institute of Art (where he studied for a year) in the same one hundred years; for SPACES, Kosuth has designed wallpaper intending to excerpt all the articles from the Cleveland *Plain Dealer* that mentioned contemporary art and artists in Cleveland during the same time frame. Laila Voss is among the artists whose imagination was caught by Cleveland’s waterfront location on Lake Erie’s southern shore and divided east and west by the winding Cuyahoga River. Voss’ *A Chaotic Symphony/The Catch-All Net* alludes to the collecting and discarding, growth and decay, that are part of a river’s and a city’s existence.

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She represents a short section of the Cuyahoga in layers of suspended netting and cables; video images of industry, community, and beautification projects; audio elements; and such found materials as slag and weeds.

Michael Loderstedt's inspiration is also the waterfront, specifically the metaphoric relationship he sees between the river's juncture with the lake and the city's current transitions. His work, *Fairplay*, features a functional and fully rigged boat, inscribed inside and out with varied uses of the word "fair," surrounded by large-scale photographs showing a continuous panoramic view of the site of the opening in the municipal breakwater. Don Harvey's *Water Knowledge* photo-construction features computer-generated color photographic portraits of people who make their living on Cleveland's waters: boat pilots, fishermen, divers, sailors, members of the Coast Guard, and others. Tatsuo Miyajima sees Cleveland's signature bridges, which make communication and connection possible, as symbolic of the link between the universe and human beings. For **Urban Evidence**, he is contributing *Counter Three Thousand*, so named because Buddhist philosophy says that the universe and the human being both consist of 3,000 worlds. It is a high-tech work incorporating Miyajima's preferred medium of digital counters made from light-emitting diodes (LEDs). Brinsley Tyrrell is utilizing a unique, invisible feature of Cleveland's geophysical landscape—the extensive salt deposits mined under Lake Erie. In exploring salt as a potential art medium, Tyrrell has exploited its marble-like visual and tactile qualities, carving a series of architectural sculptures from stacks of sandstone and salt blocks; the one installed outdoors will erode and transform as rain and humidity reshape it.

The lives and cycles of neighborhoods and communities inspired others. Christina DePaul's *La Mano di Traditione (The Hand of Tradition)* celebrates Little Italy's roots as the home of quarriers and carvers of many of the stone monuments in adjacent Lake View Cemetery, where numerous eminent Clevelanders are buried. Ilya Kabakov is translating his narrative interpretations of such urban environments as Moscow's communal apartments to the Cleveland scene, reminding us that some of the barrenness, colorlessness and unsettling character of contemporary urban life is global. Paul O'Keeffe's installation, *From Door to Tower*, focuses on the Roman Catholic parish of St. Agnes, now disbanded, its church demolished in 1975 except for its bell tower and rectory; today, accompanying the remains of the once impressive stone church is a metal radio tower belonging to the station WABQ-AM, the "Gospel Giant of Cleveland," whose offices are in the rectory. O'Keeffe sees St. Agnes' destruction as a symbol of change, in terms of both the structure of the community and the Catholic Church's authority within that community.

Kevin Everson's *Corrections* will examine the public presence of clotheslines in the private backyards of Midwest African-American working class homes, displaying on the lines several prison guard uniforms—evidence that such positions have replaced manufacturing jobs. Johnny Coleman advertised in Cleveland's major African-American weekly newspaper, the *Call & Post*, to collect recorded oral history about the difficult choices and transitions involved in African-American migration by train through Northeastern Ohio in the past several decades; these stories are to be heard in the stage-set-like space of his *Crossroads*. Mark Howard has expanded his idea of "cut-out" style two-dimensional silhouettes to recreate, in laser-cut wood, figures and fragments of text from scraps of paper found on the

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Cleveland streets he walks daily, capturing an intimate glimpse into the private communication of a sampling of urban dwellers. Andres Serrano portrays (in his words) "some real Cleveland Indians" in his series of photographs, inspired by the controversial ennobling photographs of Native Americans by Edward Curtis, taken at the turn of the century, and the equally divisive Cleveland Indians baseball team logo, known as "Chief Wahoo."

A new series employing felt and tapestry makes up Lilian Tyrrell's monumental presentation for **Urban Evidence**. In the series, she raises ethical questions about the medical industry, the largest employer in the Cleveland area, exploring in her weavings such issues as medical technology and modern medical heroics.

Holly Morrison's series of large black-and-white images at once chronicle the artist's view of Cleveland's city- and landscape in a year of her daily life and serve as a kind of self-portrait of her familiar relationship with the place and its subtle shifts and rhythms.

Jeffrey Strean, CMA's chief designer, designed the installations at all three sites.

Lectures, gallery talks, family hands-on art-making, and teacher workshops are planned, mostly for Wednesday evenings and weekend afternoons. Jock Reynolds will talk about **Urban Evidence** in the broader context of installation art in a lecture at CMA; Reynolds is Director of the Addison Gallery of American Art, Phillips Academy (Andover, Massachusetts). Ten participating artists have agreed to speak about the exhibition in gallery talks at their sites. A unique offering is a pair of "Progressive Tours" on two Sunday afternoons with bus transportation and lectures at each site. (A release listing programs is enclosed in this packet, along with a map showing the three institutions and their hours and general releases about each institution.)

A two-volume softbound publication accompanies the exhibition. The first volume, available when the exhibition opens, contains an essay by Gary Sangster elaborating on the **Urban Evidence** theme, the nature of collaboration in the visual arts, and the place of installation art in the visual arts; it also contains brief biographies of the participating artists and is illustrated with images of the artists' previous works. The second volume will have illustrations of the **Urban Evidence** installations with brief descriptions, and is expected to be ready around October 1996; it will be mailed to all purchasers of the first volume.

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Generous support for this collaboration comes from The Cleveland Foundation and The George Gund Foundation. The following individuals have contributed through the Leadership Gifts Committee: Toby Devan Lewis (chair), Rosalie and Morton Cohen, Jeannette Dempsey, Becky and George Dunn, Eleanor Gerson, Fran and Bob Immerman, Peter Lewis, Francine and Benson Pilloff, and Marian and Boake Sells. Promotional support is provided by WCPN 90.3FM Cleveland Public Radio.

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MAJOR CONTEMPORARY ARTISTS IN ONE-TIME-ONLY EXHIBITION
Fact Sheet

- Exhibition:** **Urban Evidence: Contemporary Artists Reveal Cleveland**
- Dates:** August 25 - October 27, 1996
- Content:** Seventeen renowned artists have been commissioned to explore their reactions to Cleveland's culture, economics, politics, and geography through site-specific installations or thematic pieces in various media. Their viewpoints range from celebratory to critical, and their focus, from the city's neighborhoods and waterways to its impact on individuals.
- Location:** **Urban Evidence** is the inaugural collaboration between the Cleveland Center for Contemporary Art (CCCA), the Cleveland Museum of Art (CMA), and SPACES, a Cleveland exhibition center for new art, and is on view simultaneously at all three sites. CCCA, founded in 1968, fills a renovated 23,000-square-foot space within the Cleveland Play House complex, near Cleveland's University Circle, with changing exhibitions throughout five galleries. CMA is a comprehensive major museum, founded in 1916 in University Circle, with over 30,000 works of art in its permanent collection. SPACES, begun in 1978, is a non-profit, artist-run organization with a 5,000-square-foot gallery on the western edge of downtown Cleveland.
- Artists:** CCCA: Mark Howard (Cleveland); Ilya Kabakov (Moscow/Paris/New York); Joseph Kosuth (New York/Ghent); Holly Morrison (Cleveland); Lorna Simpson (New York); Lilian Tyrrell (Ravenna); Laila Voss (Cleveland).
CMA: Judith Barry (New York); Christina DePaul (Akron); Kevin Everson (Cleveland); Joseph Kosuth (New York/Ghent); Michael Loderstedt (Cleveland); Tatsuo Miyajima (Tokyo); Paul O'Keeffe (Kent); Laila Voss (Cleveland).
SPACES: Johnny Coleman (Oberlin); Don Harvey (Cleveland); Joseph Kosuth (New York/Ghent); Andres Serrano (New York); Brinsley Tyrrell (Ravenna); Laila Voss (Cleveland).
- Curators:** The following invited the artists to develop work for the exhibition, selected the appropriate venues for each artist, and prepared the accompanying catalogue: Susan Channing, Director of SPACES; Julie Fehrenbach, Associate Director of SPACES; Tom Hinson, Curator of Contemporary Art and Photography at CMA; and Gary Sangster, former Director of CCCA, now Director of The Contemporary, Baltimore, Maryland.

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- Funding:** Generous support for this collaboration comes from The Cleveland Foundation and The George Gund Foundation. The following individuals have contributed through the Leadership Gifts Committee: Toby Devan Lewis (chair), Rosalie and Morton Cohen, Jeannette Dempsey, Becky and George Dunn, Eleanor Gerson, Fran and Bob Immerman, Peter Lewis, Francine and Benson Pilloff, and Marian and Boake Sells. Promotional support is provided by WCPN 90.3FM Cleveland Public Radio.
- Background:** The curators worked together to highlight contemporary art, to provide a setting for local and international artists to exhibit together, and to discover and bring to their audiences the artists' insights about the city. The exhibition coincides with Cleveland's 1996 Bicentennial celebration.
- Public Programs:** A variety of lectures, gallery talks, family hands-on activities, and teacher workshops is being planned, mostly for Wednesday evenings and weekend afternoons. These will include a presentation by Jock Reynolds, Director of the Addison Gallery of American Art, Phillips Academy (Andover, Massachusetts); three to four gallery talks at each site by participating artists; and "Progressive Tours" on two Sunday afternoons with bus transportation and lectures at each site.
- Catalogue:** A two-volume softbound publication accompanies the exhibition. The first volume, available when the exhibition opens, contains an essay by Gary Sangster providing background on the exhibition and on installation art as well as biographies on the **Urban Evidence** artists; it is illustrated with images of the artists' previous works, and also includes a directors' foreword and a curators' preface detailing the history of their collaboration and their selection process. The second volume will have illustrations of the **Urban Evidence** installations with brief descriptions, and is expected to be ready around October 1996; it will be mailed to all purchasers of the first volume.
- Admission:** Admission to this exhibition is free at all three sites.
- Media Preview:** A media preview is planned for midday Friday, August 23. A light lunch and transportation between the sites will be provided. Invitations will be mailed in early August.
- Media Contacts:** A selection of photographs and slides of preparatory drawings or completed portions of the works is now available. Photographs and slides of completed installations will be available after the exhibition opens August 25. News media should contact the following for additional information or images:

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THE CLEVELAND MUSEUM OF ART

Background

The Cleveland Museum of Art is one of the world's leading art museums, with roughly a half-million visitors annually. The museum's collection of more than 30,000 works of art ranges over 5,000 years, from ancient Egypt to the present, and includes masterpieces from Europe, Asia, Africa, and the Americas. The museum opened to the public in 1916; it has opened new additions in 1958, doubling the gallery space; in 1971, adding education facilities and special exhibition galleries; and in 1984, greatly enlarging the Ingalls art library. The building now houses some seventy galleries, a large auditorium, lecture and recital halls, classrooms, and a museum store and cafe.

The museum's staff of 250, headed by director Robert P. Bergman, plans and organizes exhibitions, acquisitions, and a wide variety of programs for all ages related to the fine and performing arts.

The museum was founded by a group of civic-minded philanthropists "for the benefit of all the people forever." A private not-for-profit corporation, the museum is governed by a board of trustees. True to the spirit of the founders, general admission is always free, a rare policy among major private art museums in the United States today.

The museum's setting is the Fine Arts Garden, a 15-acre public landscaped park in the heart of University Circle, Cleveland's highly concentrated campus of museums, performing arts facilities, and educational and medical institutions.

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PUBLIC EVENTS COMPLEMENT *URBAN EVIDENCE*

The organizers of the major exhibition **Urban Evidence: Contemporary Artists Reveal Cleveland**—the Cleveland Center for Contemporary Art (CCCA), the Cleveland Museum of Art (CMA), and SPACES, a Cleveland exhibition center for new art—have planned a variety of events for all ages to complement the show. They include a special lecture by Jock Reynolds of the Addison Gallery of American Art, Phillips Academy (Andover, Massachusetts). In addition, ten of the seventeen participating artists have agreed to give lectures or gallery talks about their work. On two Sunday afternoons, bus transportation will be provided for “Progressive Tours” of the entire exhibition with lectures at each site. Family hands-on workshops and teacher workshops will be held at the art museum. Almost all programs are free.

A partial listing of events follows, with locations in parentheses:

*Sunday Progressive Tours of **Urban Evidence***

Sept 15 & Oct 13, 2:00

Tours will visit all three sites of the exhibition for lectures, beginning at 2:00 at CMA. A bus is provided to transport visitors between venues and back to CMA. Intend to spend 3 hours. Fee: \$7. Reserve a place by calling 216/421-7340, ext. 403.

*Gallery Talks by **Urban Evidence** Artists*

Sat/Aug 31, 1:00	Lilian Tyrrell (CCCA)
Wed/Sept 4, 7:00	Paul O’Keeffe (CMA)
Sat/Sept 7, 1:00	Mark Howard (CCCA)
Wed/Sept 11, 7:00	Michael Loderstedt (CMA)
Sat/Sept 14, 1:00	Johnny Coleman (SPACES)
Wed/Sept 18, 7:00	Christina DePaul (CMA)
Sat/Sept 21, 1:00	Don Harvey (SPACES)

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Wed/Sept 25, 7:00 Laila Voss (CMA)
Sat/Sept 28, 1:00 Holly Morrison (CCCA)
Sat/Oct 12, 1:00 Brinsley Tyrrell (SPACES)
Sat/Oct 19, 1:00 Laila Voss (CCCA)

Guest Lecture (CMA)

Sun/Oct 6, 2:00

Jock Reynolds, Director of the Addison Gallery of American Art, Phillips Academy (Andover, Massachusetts).

Urban Residents: The Poetic Response (CMA)

Wed/Oct 2, 7:00

A reading by Cleveland poets.

Gallery Talks by CMA educator Robin VanLear (CMA)

Wed/Aug 28, 1:30; Thurs/Aug 29, 2:30; Sun/Sept 1 at 1:30 (sign-language-interpreted).

Family Express (CMA)

Sun/Sept 15, 3:00-4:30

Family drop-in workshop for hands-on art making, with the theme of "Cleveland Streets."

Teacher Workshops (CMA)

Wednesdays in Sept & Oct

For information call 216/421-7340, ext. 469.

Group Tours

Available upon request by calling individual sites:

CCCA 216/421-8671; CMA 216/421-7340, ext. 462; SPACES 216/621-2314.

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**CONCISE BIOGRAPHIES OF ARTISTS PARTICIPATING IN
URBAN EVIDENCE: CONTEMPORARY ARTISTS REVEAL CLEVELAND**

Judith Barry

born Columbus, Ohio, 1949

resides New York, New York

Judith Barry trained in architecture and communications before becoming involved with performance and installation art in San Francisco during the mid-1970s. There, she studied performance and video at the San Francisco Art Institute, while also taking classes on film theory and semiotics at the University of California at Berkeley. She received an MA in communication arts and computer graphics from the New York Institute of Technology in 1986. Her conceptual interests led to her theoretical writings which continue to parallel her visual works. Barry's experimental videos and installations, exhibited widely at such institutions as the Museum of Modern Art and the Whitney Museum of American Art, employ computer-generated images, film loops, video projection, and other mass-media techniques, and explore the relationships between human vision, historical memory and architectural perception.

Johnny Coleman

born Saugus, Massachusetts, 1958

resides Oberlin, Ohio

Johnny Coleman, a recent arrival to northeast Ohio, is an assistant professor of sculpture and interdisciplinary media at Oberlin College. He received an MFA from the University of California in 1992. In a mixed-media installation titled *Crossroads*, Coleman's topic is African-American migration by train through Northeastern Ohio over the past fifty years. With recorded personal narratives, Coleman conveys the difficult choices and transitions of these journeys.

Christina DePaul

born Pittsburgh, Pennsylvania, 1959

resides Akron, Ohio

Christina DePaul received her BFA at Carnegie Mellon University, Pittsburgh, in 1981 and her MFA from the Tyler School of Art, Temple University, Philadelphia, in 1984. She has been an associate professor of art in metals at the University of Akron since 1986 and has exhibited her work nationally. She has created an installation that explores the cultural history of Cleveland's Little Italy. Incorporating such diverse elements as large metal classical-style columns, engraved stone slabs, photographs, and various found materials, this work represents aspects of the area's Italian heritage.

Kevin Everson

born Mansfield, Ohio, 1965

resides Cleveland, Ohio

Kevin Everson received an MFA at Ohio University in 1990. Using photography and film, he examines various aspects of the mid-western African-American working class home. His installation for **Urban Evidence** explores the dichotomy of public and private space, represented by the concepts of the backyard and clothesline. For Everson, the backyard symbolizes the private, while the clothesline, a prominent feature in many mid-western, working class, African-American communities, is a public presence, a place to converse with one's neighbors, and "air one's dirty laundry." On another level, Cuyahoga County (where Cleveland is) prohibits its residents from erecting clotheslines in yards, thus imposing public (i.e. governmental) restrictions onto the private sector. Visual elements in the installation include clotheslines and prison guard uniforms.

Don Harvey

born Gruver, Iowa, 1941

resides Cleveland, Ohio

Don Harvey received his MFA from the Tyler School of Art, Temple University, Philadelphia, in 1971. Harvey's work for **Urban Evidence**, entitled *Water Knowledge*, consists of photographs and constructions that are "portraits" of those who make their living from Cleveland's waters, for example, fishermen, sailors, the Coast Guard, and others. In addition, the artist defines the various relationships between his subjects and the water. Harvey has exhibited throughout the country and is currently a professor of sculpture at the University of Akron.

Mark Howard

born Newark, New Jersey, 1963

resides Cleveland, Ohio

A 1986 graduate of the Cleveland Institute of Art, Mark Howard has exhibited widely in northeast Ohio. Howard has expanded the scale of his cut-out two-dimensional silhouettes to include text from scraps of paper he has found in the streets of his Cleveland neighborhood.

Ilya Kabakov**born Dnjepropetrovsk, Ukraine, USSR, 1933****resides Moscow, Paris, and New York**

Ilya Kabakov trained as a graphic artist and had a successful career as an illustrator. As an "unofficial artist," Kabakov produced works that promoted a modernist aesthetic that was contrary to the controls imposed by the Soviet regime. Influential in the development of the post-Stalinist Russian avant-garde of the 1970s, his work has been extensively published and exhibited internationally. The installations that he produces are narrative in character. Recreating urban environments such as the communal apartments of Moscow, Kabakov offers the viewer a voyeuristic perspective into the lives of the people who might live there. Through his work, he has created the genre of Soviet Environmental Art.

Joseph Kosuth**born Toledo, Ohio, 1945****resides New York, Ghent**

Joseph Kosuth studied art at the Toledo Museum School of Design, the Cleveland Institute of Art, and the School of Visual Arts in New York, in addition to attending the New School for Social Research where he specialized in anthropology and philosophy. Kosuth is known as an experimental artist who, during the mid-1960s, became a pioneer of conceptual art. Rooted in the ideas of Marcel Duchamp, his aim was to take art beyond the limitations of the tangible object—moving it into the realm of language, science, and contemporary knowledge. His work has been collected and exhibited widely in the United States and Europe. In addition to the production of art, Kosuth has written a number of books elaborating on his theories and has worked as a part of the Art and Language Group investigating current concepts of art by means of linguistic analysis. Kosuth has created installations at all three venues.

Michael Loderstedt**born Plainfield, New Jersey, 1958****resides Cleveland, Ohio**

Michael Loderstedt is a versatile artist who is adept in photography, sculpture, and installation. He has exhibited throughout the region since receiving an MFA from Kent State University in 1985. Known for his thorough investigations of local sites, Loderstedt photographed the breakwater opening between the Cuyahoga River and Lake Erie, and is recreating this space in an installation. Included is a functional, life-sized sailboat, covered with text which metaphorically examines the social significance of the site. Loderstedt is an assistant professor in the school of art at Kent State University.

Tatsuo Miyajima**born Tokyo, Japan, 1957****resides Tokyo, Japan**

Tatsuo Miyajima attended Tokyo National University of Fine Arts and Music, where he received his undergraduate (1984) and graduate (1986) degrees. His work has been included in numerous major thematic exhibitions held around the world and solo shows in Japan, London and New York. Common to his work is the theme of time. Miyajima believes that art expresses spirituality through its ability to transcend time. He says, "Without the spiritual, art is not art." Fascinated by technology, Miyajima began in 1988 to incorporate high-tech materials such as digital counters made from light emitting diodes (called LED's) into the darkened space of his installations. His preferred hardware expresses three key ideas that Miyajima uses as a motto for his work: "Keep changing, connect with everything, continue forever." The artist has selected *Counter Three Thousand* as his installation for **Urban Evidence**. This work relates to Buddhist philosophy, and examines the connection between the universe and human beings. Miyajima views Cleveland's bridges as symbolic of this link.

Holly Morrison**born Scotts Bluff, Nebraska, 1959****resides Cleveland, Ohio**

Holly Morrison received a BFA from the Kansas City Art Institute in Missouri in 1982 and an MFA from the Cranbrook Academy of Art in Michigan in 1985. Combining varied media, such as oil, graphite, and photography in her work, Morrison looks inward, attempting to come to know and transform the self. For **Urban Evidence**, she has produced a photographic chronicle that records change within the urban environment. In assembling these images, Morrison reveals some of the less apparent, unplanned impressions of the city that contrast to the wholesome or entertaining scenes commonly promoted by politicians and developers. Since 1991, Morrison has been an assistant professor of printmaking at the Cleveland Institute of Art. In Cleveland, she has been active in Art Without Walls and the Committee for Public Art. Her work has been exhibited throughout the United States and can be found in the collections of a number of museums.

Paul O'Keeffe**born Dublin, Ireland, 1957****resides Kent, Ohio**

Paul O'Keeffe studied at St. Martin's School of Art, London, and the National College of Art and Design, Dublin, before receiving his MFA from the University of California, Los Angeles, in 1981. He is currently an associate professor of art at Kent State University. He has exhibited widely in the United States and Europe. O'Keeffe's installation, *From Door to Tower*, focuses on the former site of St. Agnes Church on Euclid Avenue. *From Door to Tower* evokes a sense of nostalgia and loss in exploring how a neighborhood changes with the passage of time.

Andres Serrano**born New York, New York, 1950****resides Brooklyn, New York**

Andres Serrano attended the Brooklyn Art School from 1967 to 1969. He has earned international recognition for his large provocative cibachrome photographs. Serrano's work addresses a variety of social, cultural and political issues such as the power of religious representation, social stratification, racial injustice, our inhibitions about bodily fluids and our discomfort with images of death. Considered provocative and iconoclastic, his work respectfully incorporates art historical references and maintains great aesthetic integrity and appeal. His photographs for **Urban Evidence** examine "real" Cleveland Indians, and their presence in this community.

Lorna Simpson**born New York, New York, 1960****resides New York, New York**

Lorna Simpson studied at the School of Visual Arts, New York (BFA 1982) and the University of California, San Diego (MFA 1985). Her work has been exhibited at the Venice Biennale and the Whitney Museum of American Art, as well as in individual shows at California State University, Long Beach and the Wadsworth Atheneum in Hartford, Connecticut. Simpson has concentrated on issues of identity, gender and race since the early 1980s. More recently, she has begun to explore the role of the viewer in giving meaning to an image. Although Simpson uses a portrait-like format, she never discloses her subject's identity; rather, she focuses on details, such as a hair braid or the neck. This perspective denies the viewer the convention of reading meaning through facial expressions and encourages more thoughtful consideration of the photograph. Furthermore, Simpson uses words or small bits of text to reiterate the themes of her imagery.

Brinsley Tyrrell**born Surrey, England, 1941****resides Ravenna, Ohio**

Brinsley Tyrrell was educated at Bryanston School, Dorset, England, and Camberwell School of Arts and Crafts, The University of London, England. He is a professor emeritus of sculpture at Kent State University, and has exhibited widely and completed many public art projects around the country. While serving on the artistic design team for the Cleveland's new waterfront rail transit line, Tyrrell became fascinated by the extensive salt deposits that lie beneath Cleveland and Lake Erie. To explore the different properties of salt and other building materials, Tyrrell has carved a series of architectural sculptures from salt blocks, sandstone, and other materials, some to be exhibited indoors and one outdoors; the one installed outdoors will evolve as rain and the elements reshape it.

Lilian Tyrrell**born London, England, 1944****resides Ravenna, Ohio**

Kent artist Lilian Tyrrell has gained national recognition as a fiber artist. In a monumental tapestry series about eighty feet long, she will explore the impact of Cleveland's largest industry: the medical establishment, which employs one of every ten Cleveland workers. She addresses such issues as medical technology and modern medical ethics.

Laila Voss**Born Saginaw, Michigan, 1952****resides Cleveland, Ohio**

Laila Voss has exhibited throughout the area and been a faculty art instructor at Cuyahoga Community College since 1985. She received an MFA in 1992 from Kent State University. For **Urban Evidence**, Voss has created mixed-media installations, combining sound and video with objects suspended in construction netting. Her work explores the wide variety of activity occurring on or near the banks of the Cuyahoga River, and how it unifies the community.